

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# Electroacoustic Music

PRESENTED BY THE ELECTROACOUSTIC MUSIC STUDIO

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Sunday, March 10, 1991

2:00 pm

Walter Hall

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## PROGRAM

Après J (1990) Gustav Ciamaga

VU (1990) Gustav Ciamaga

Citi (1990) Eugene Martynec

Agitato [Ergo Sum] (1990) John Duesenberry

Bambolero (1991) Dennis Patrick

HeatNoise (1987) Bruno Degazio

**\*\*Intermission\*\***

You koto my head (1986) Dennis Patrick

If it ain't baroque, don't fax it (1990-91) Hugh Orr

PRAESCIO - IV (1990) Bruce Pennycook

Clarinet: Jean-Guy Boisvert

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## PROGRAM NOTES

**Après J (1990)**  
**VU**

**Gustav Ciamaga**  
**(b. 1930, London, Ontario)**

Gustav Ciamaga has been active in various aspects of electroacoustic music since the late 50's. In addition to composing with electronic means, he has written and lectured extensively on the technology and pedagogy of this genre. His most recent electroacoustic works draw upon microcomputer technology as an aid to composition and sound synthesis. Gustav Ciamaga is a teaching member of the Theory and Composition Division, Faculty of Music, University of Toronto. He is an Honorary Member (1987) of the Canadian Electroacoustic Community (CEC).

Nominally a minimalist composition, *Après J* (1990) uses as its point of departure various rhythmic gestures and playing techniques employed by jazz violinist and composer, Jean Luc Ponty. The source material for *Après J* is an 8 measure phrase which is repeated numerous times with continuous variation of pitch and rhythm.

*VU*, completed in the late spring of 1990, is composed in memory of my friend and colleague, Vladimir Ussachevsky (1911-1990). Unlike many of my recent electroacoustic pieces which use a limited number of colours, *VU* employs an expanded palette of sound objects derived from FM sources and PCM samples. The texture of the work is generally sparse and the compositional processes are both minimal and serial.

GC

**Citi**

**Eugene Martynek**  
**(b. 1947, Coburg, Germany)**

Eugene Martynek studied composition, orchestration and electronic music with Samuel Dolin at the Royal Conservatory of Music, Toronto. He has been performing and composing music for film and video as well as producing "pop" recordings for the last twenty years.

*Citi* (1990) was realized on a MIDI system using acoustic guitar samples along with layered synthesizer sounds. Orchestral string-like and vocal-like sounds were added to provide movement and textural variety.

EM

**Agitato [Ergo Sum]**

**John Duesenberry**  
**(b. 1950, Boston)**

Composer, teacher and writer, John Duesenberry resides in Brookline, Mass. where he is employed as a software engineer. Mr. Duesenberry is no stranger to our concert presentations for in our 1989



concert of electroacoustic music, he was present to introduce three of his award-winning compositions. Today's presentation of *Agitato* is a Canadian premiere for the work.

*Agitato [Ergo Sum]* comprises six sections of roughly equal length. The quality of agitation (in both its senses of excitement and disturbance) increases progressively throughout the first five sections. The means used to achieve this quality vary from section to section. They include highly irregular rhythms and phrase lengths, continually fluctuating tempi, sharp interruptive gestures, and angular melodic lines assigned to a hyper-flute which is capable of emitting an inharmonic note at restive moments. After the overall arc of tension peaks, the sixth and final section functions as a coda - dissipating rather than resolving that tension. The gesture made in the opening seconds of the piece - an electronic swelling which "collides" with a flute tone - recurs in mutant form throughout the piece and acts as a unifying device. The fourth and fifth sections of the piece are themselves large-scale expansions of this idea: a kind of *perpetuum mobile* builds to peak intensity and connects violently to an episode of percussive and chordal eruptions. *Agitato* was composed in January-July 1990; most of the work was done in May of that year at the Millay Colony for the Arts. The composition is dedicated to composer Gustav Ciamaga.

JD

**Bambolero (1991)**  
**You koto my head (1986)**

**Dennis Patrick**  
**(b. 1949, Toronto)**

Dennis Patrick presently directs the Electronic Music Studio and teaches with the Theory and Composition Division of the Faculty of Music, University of Toronto. As a former pupil of John Weinzwieg, Talivaldis Kenins, Lothar Klein and Gustav Ciamaga, Patrick has a particular interest in computer-generated electronic music, and also composes music for CBC radio drama.

*Bambolero* combines the sounds of a bamboo flute with bolero rhythms. This work is dedicated to my wife, Barbara. *You koto my head* references the popular song title "you go to my head". \*The solo electronic koto instrument is "played" in musical structures that were created by computer algorithms.

**HeatNoise (1987)**

**Bruno Degazio**  
**(b. 1958, Toronto)**

Degazio holds a Master's degree in music from the University of Toronto and has received awards from the Canada Council and the Ontario Arts Council. He is a freelance composer and sound editor in the Toronto film and television industry. His concert music has been performed in Canada, the United States and Europe. His computer music research has focused primarily on the musical aspects of fractal geometry, the results of which have been presented at international forums including the International Computer Music Conference in The Hague, Netherlands and the Steirischer Herbst Festival "Chaos and Order" in Graz, Austria. He has also conducted research in the application of fractal techniques to compositional strategies first described by Joseph Schillinger. His musical works

include electroacoustic pieces, works for chamber ensemble and tape, and multi-media collaborations.

*HeatNoise* is an extended fantasy on the inter-relationship of signal and noise, meaning and error, chaos and order. Noise - taken broadly and metaphorically as the absence of meaning - and the emergence of meaning is presented with sounds synthesized by means of the same fractal process used to generate the structure of the work; with the noisy sounds of speech, the sibilants, plosives and fricatives without which language would be unintelligible. *HeatNoise* is one of a series of algorithmic compositions applying principles of fractal geometry to music. The structural foundation for the work is an extended rhythmic figure generated by the fractal equation used to describe thermal noise errors encountered in data transmission. BD

### **If it ain't baroque, don't fax it**

**Hugh Orr**  
(b. 1932, Toronto)

Known primarily as a recorder player, teacher and instrument builder, Hugh Orr has devoted considerable time in recent years investigating the technology of electroacoustic music. Working in his Toronto studio, he produces numerous electronic transcriptions of standard repertoire which embody the gestures and nuances of traditional musicianship. Hugh Orr is instructor of recorder at the Faculty of Music, University of Toronto.

*If it ain't baroque, don't fax it* (1990-91) is a set of three transcriptions drawn from the music of Telemann, Schütz and Vivaldi. The electronic timbres are of his own design and are initiated and/or controlled by keyboard or wind controllers.

### **PRAESCIO-IV**

**Bruce Pennycook**  
(b. 1949, Toronto)

Bruce Pennycook received his Bachelor and Masters Degrees from the University of Toronto in composition having studied with Gustav Ciamaga and John Weinzwieg. He then completed a Doctor of Musical Arts at Stanford University under John Chowning and Leland Smith. From 1978-1987 Pennycook taught at Queen's University, Kingston where he held a cross-appointment in Music and in Computing Science. At present, he is an Associate Professor of Music at McGill University in Montreal where he directs undergraduate and graduate studies in computer applications in music. His computer research has been published in ACM Computing Surveys, AES, and CMJ and ICMC Proceedings as well as in *The Language of Electroacoustic Music* (MacMillan, London) and *The Compendium of Contemporary Musical Thought* (Routledge, London). As a performer of new music for saxophone and computer electronics, Pennycook has appeared as soloist in Montreal, Palo Alto, Warsaw, Boston, and New York. In May of 1990 he and American composer trumpet-player, Dexter Morrill toured cities in Europe with a program of interactive computer performance pieces.



PRAESCIO-IV was composed for clarinetist, Jean-Guy Boisvert and was premiered at the 1990 *Clarinet Fest International* in Quebec City, Canada. This work is the fourth in the PRAESCIO series of pieces which integrate one or more live performers with computer controlled MIDI synthesis equipment. The clarinet sounds are converted to MIDI data by an IVL-4000 Pitch Rider which transmits the information to a personal computer running the composer's MIDI-LIVE software, an interactive, real-time programme developed over the course of the PRAESCIO series. This program manages all of the electronic equipment under direct control of the musical gestures of the clarinet. At all times, the soloist is in control of the rhythmic flow of the work thus eliminating the fixed and rhythmically, invariant nature of pre-taped electroacoustic accompaniment. BP

**JEAN-GUY BOISVERT** has studied clarinet with Rafael Masella, Jean Laurendeau and Yona Ettinger. As soloist, he has played with the Orchestre des jeunes du Québec and with Trois-Rivières, Mont-Royal and Montérégie Symphony Orchestras. He was the founding member of the Denner Quartet and the Ensemble Amadeus of Montreal, is regularly heard on CBC Radio as soloist and chamber player and appears on recordings for the RCI, SNE and CMC labels. In 1989, he was awarded the Prix Gertrude Gendreau for the most promising young artist by the Pro Musica Society.

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